

ROYAL

[Entered Stationers' Hall.]



LYCEUM THEATRE,

MR. H. L. BATEMAN,

Sole Lessee and Manager.

SIXTH
MORNING PERFORMANCE,
SATURDAY, March 8th, 1873.

The NEW HISTORICAL PLAY, written expressly for this Theatre,
by W. G. WILLS, Author of "MEDEA IN CORINTH," &c. &c., entitled

CHARLES I.

The Scenery and Appointments have been prepared with the intention of giving reality to a reproduction of the actual period during which the incidents are supposed to have taken place.

The Dresses with like purpose have been prepared from portraits of historical personages.

THE NEW AND BEAUTIFUL SCENERY
BY HAWES CRAVEN AND H. CUTHBERT.
DRESSES FROM HISTORICAL PICTURES BY MR. S. MAY.

Musical Director - - - Mr. ROBERT STÖPEL.

Formerly of the Princesses Theatre (during the Management of Mr. CHARLES KEAN,) and of the Principal Theatres in the United States. Author of the Music of Hiawatha, Corsican Brothers, Leah, Vampyre, Marco Spado, &c., &c.

The Play produced under the immediate direction of

MR. H. L. BATEMAN.

At 2 . 30,

THE NEW HISTORICAL PLAY, IN FOUR ACTS, ENTITLED

CHARLES I.

Charles I.Mr. HENRY IRVING.

Oliver Cromwell.....Mr. GEORGE BELMORE.

Marquis of Huntley Mr. H. FORRESTER.

Lord Moray..... Mr. E. F. EDGAR.

IretonMr. R. MARKBY.

PagesMisses K. LEWIS & J. HENRI.

Princess Elizabeth	{ Children of the King. }	Miss WILLA BROWN.
Prince James		Miss ALLCROFT.
Prince Henry		Miss WELCH.

Lady Eleanor DavysMiss G. PAUNCEFORT.

AND

Queen Henrietta Maria..... Miss ISABEL BATEMAN.

*Cavaliers, Pages, Officers, and Soldiers of Parliament,
Attendants, &c. &c.*

Opera Glasses Lent for the Evening. To be had of the Box and Stall Keepers.

SYNOPSIS OF SCENERY.

ACT I.

Gardens near Hampton Court,

ON THE BANK OF THE THAMES.

ACT II.

KING'S CABINET AT WHITEHALL.

ACT III.

THE SCOTTISH CAMP AT NEWARK.

ACT IV.

WHITEHALL AT DAY BREAK.

*** During the Performance the Band under the Direction of
Mr. ROBERT STÆPEL will perform the following Selections :*

March (Romeo and Juliet).....	<i>Bellini.</i>
Overture (Beatrice)	<i>Bellini.</i>
Waltz on Favorite Melodies	<i>Balfe.</i>
Farewell Duet in Faust	<i>Gounod.</i>
Old English Ditties — Past Three o'Clock— London Waits.—Reign of Charles I.....	
Carnaval Galop.....	<i>R. Stæpel.</i>

Private Boxes -	Grand Tier	£2 12s. 6d.
" "	Pit Tier -	£2 2s. 0d.
" "	First Tier	£1 11s. 6d.
Stalls, -	7s.	Dress Circle, 5s.
First Circle, -	3s.	Pit, - 2s. Gallery, - 1s.

*** BOX OFFICE open from Ten till Five o'Clock, under the Direction of
Mr. HENRY GRIFFITHS.*

*Places can also be secured at MITCHELL'S, BUBB'S, CHAPPELL'S, OLLIVIER'S,
LACON and OLLIER, Bond Street; HAYS, Royal Exchange; KEITH and
PROWSE, Cheapside, &c.*

Refreshments of a superior quality provided by Mr. H. GRIFFITHS.

OPINION OF THE PRESS.

"It is scarcely too much to say that everybody in town who takes a special interest in theatrical matters, and was not professionally engaged elsewhere, was present at the first performance of Mr. W. G. Wills's new play, *Charles I.*, when, on Saturday night, Mr. Bateman re-opened the Lyceum for the winter season. For the outward appearance of the work everything possible has been done by Messrs. Hawes Craven and Cuthbert—whose decorations, representing the Gardens of Hampton Court and the Cabinet at Whitehall, could not be surpassed—and by admirable management which has made all the "business" of the stage exquisitely picturesque; but still the great impression of the evening is made by the lines of Mr. Wills's, as spoken by Mr. Irving and Miss Isabel Bateman. The problem proposed to Mr. Irving was solved to the satisfaction of all beholders. On his first appearance in the Garden a burst of applause rose on every side. There were the somewhat gaunt figure, the lank face, the sharply cut features, the long hair parted in the middle, with which everybody is familiar; a painting of Vandyke's seemed to have started living from its frame. The careless play of Charles with the children, to whom he recited the ballad of King Lear, while warned by the Queen of impending peril, was most natural; his flashes of indignation during the interview with Cromwell electrified the house; a very fine speech at the end of the third act, in which he likens the traitorous Scot, Lord Moray, to Judas, was delivered with withering force; and the last farewell to the Queen, the grouping of which was apparently copied from the "Huguenots" of Mr. Millais, could not be excelled in sustained pathos. Most valuable, too, was the assistance of Miss Isabel Bateman, who represented the Queen. Sometimes the daring partisan, sometimes the devoted wife, the young actress had a hard task to perform, and it was bravely executed. The success of *Charles I.*, though there are places where it may be curtailed with advantage, was triumphant. Mr. W. G. Wills, hitherto known as an adapter only, appears as an original dramatist of great power, from whom something more perfect may be expected; Mr. Irving has created a new character, which all can appreciate, and Miss Isabel Bateman has more than fulfilled the promise which she gave when she made her first appearance about a year ago."—*The Times*.

"In a lovely scene, an almost perfect specimen of stage landscape, representing the gardens near Hampton Court, on the banks of the Thames, a lawn of flowers with a background of green avenues and transparent water, the domestic side of the King's life is illustrated. To say that Mr. Irving has never done anything better is but faint praise, and conveys to the reader but a trivial idea of the treat that may be in store for him. Physically gifted for such an attempt, it almost appears, as the character is unfolded, that to play Charles was the realization of the actor's ambition. A careful avoidance of over-emphasis is everywhere noticeable in such strong scenes as exist, and the impersonation from first to last is stamped with a dignity and refinement most welcome to behold. But to the critic, accustomed to watch carefully for nice points of expression and subtlety of thought, the acting of this character is most noticeable on account of its being an instance of careful and reflective study. Like Mr. Irving, Miss Bateman has never done anything so well, and she may be fairly congratulated on her graceful reading and charming conception of the character. An actress of less intelligence and poetical appreciation might easily have ruined the whole work, and it is fair to confess that the farewell scene is an instance of careful work and most elaborate study of business. We have hinted before, and we repeat again, that it is scarcely possible a play could have been better mounted or cared for by a manager than the play of "Charles the First," by Mr. H. L. Bateman."—*Daily Telegraph*.

"Our first pleasant duty is to congratulate Mr. Bateman on the acquisition of a noble play excellently presented—a piece likely to hold the stage, and become a dramatic sensation in London. Through *Charles I.* runs a melancholy beauty which finds expression in many musical passages, and which intensifies, as the play proceeds, into absolute pain. During the last act there was scarcely a dry eye in the house. Women sobbed openly, and even men showed an emotion which comported ill with the habitual serenity of the stalls. Much of this uncomfortable gratification was due to the acting of Mr. Irving, the hero of the play, who has once more created a great rôle. In intensity and suggestiveness his Charles I. will compare with his Mathias of *The Bells*, while in breadth, dignity, and harmonious colour surpasses it. Mr. Irving's performance, in particular, is admirable in point of conception and finish. Nothing more regal can be desired than his bearing, nothing more harmonious than the effect of every look and gesture, nothing more touching than his delivery of the poetic beauties that abound. From the outward appearance of the King (he might be an incarnate portrait of Vandyke) down to each little detail of posture, every thing is elaborated with conscientious care, and the result is a vivid creation of art. His partner in the most prominent scenes is Miss Isabel Bateman, who, albeit heavily weighted with the rôle of Queen Henriette Maria, acts with real ability, and carries all the sympathy of the audience with her. Her entry with the Cavaliers at the close of the second act is accompanied with admirable fire of voice and gesture, and in the pathetic scenes her emotion is never out of place. The prettiness of her French-English is one of the charms of this impersonation. At the fall of the curtain there arose prolonged applause; everybody was recalled and the author summoned; and for once in a way the demonstration fell short of, rather than exceeded, the merits of the play."—*Daily News*.